NPS Form 10-900
(3-82)

OMB No. 1024-0018
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic: J.P. SMITH SHOE COMPANY PLANT

and or common:

2. Location

street & number: 671-699 North Sangamon Avenue; 901-921 West Huron Street — ___ not for publication

city, town: Chicago — ___ vicinity of

state: Illinois — code: 012 — county: Cook — code: 031

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	XX occupied	___ agriculture	___ museum
XX building(s)	XX private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	___ yes: restricted	___ government	___ scientific
	___ being considered	XX yes: unrestricted	XX industrial	___ transportation
	N/A	___ no	___ military	___ other:

4. Owner of Property

name: Berger Associates

street & number: 901 West Huron Street

city, town: Chicago — ___ vicinity of — state: Illinois

5. Location of Legal Description

courthouse, registry of deeds, etc.: Recorder of Deeds, Cook County Courthouse

street & number: 118 N. Clark Street

city, town: Chicago — state: Illinois

6. Representation in Existing Surveys

title: Illinois Historic Sites Survey — has this property been determined eligible? ___ yes XX no

date: 1972 — ___ federal XX state ___ county ___ local

depository for survey records: Historic Sites Division, Illinois Department of Conservation

city, town: Springfield — state: Illinois

7. Description

Condition		Check one	Check one
___ excellent	___ deteriorated	XX unaltered	XX original site
XX good	___ ruins	___ altered	moved date ___
___ fair	___ unexposed		

Deecribe the present and original (if known) phyeical appeerence

SUMMARY STATEMENT

Horatio R. Wilson designed Chicago's J.P. Smith Shoe Company Plant (1911-1912), a six-story brick industrial building, in a modern style. The Smith Plant has a hybrid structural system: heavy timber mill construction supports the interior bays while a steel frame, faced with brick, supports the facade's curtain wall. Wilson patterned the primary facade, running 283-feet along North Sangamon Street, upon this structural system -- the reticulated, cellular, organization echoes the structural bays on the interior. Thin piers, projecting from the front plane of the facade run from the sidewalk to the corbelled brick cornice. Spandrels, with alternating courses of projected and recessed brickwork, are set back from, and interruoted by, the vertical piers. The openings between the piers and spandreis are filled with one of Chicago's earliest examples of metal sash windows; forty-eight panes of glass are held in place by a metal web: the windows are opened by pivoting the central panes.

Wilson composed the main facade into three primary vertical units. The central unit, twelve bays long, stands between two three-bay wide terminal units. The terminal units are distinguished by a broadening of the brickwork on the piers and by a dominant vertical emphasis which culminates in flagstaffs and low parapet walls. The West Huron Street facade received the same general organization; however, at the corner Wilson placed a broader field of solid brickwork, enclosing a stair and elevator core. The rear facade repeats the reticulated divisions of the street facade while eliminating the corbelled cornice and projecting courses of brick. A chimney stack, water tower, and fire escapes are also located at the back of the building.

Wilson gave the building the shape of a broad, shallow, U. The tripartite division of the Sangamon Street facade reflects the tripartite division of the plan. The central unit is aporoximately 187-feet long and 48-feet wide. Behind the two terminal units the plan extends an additional 40-feet beyond the rear wall of the central unit. Thus, the terminal units frame the ends of the small connecting wings, 48-feet wide and 88-feet deep, running perpendicular to the central unit. In 1919 architects Shankland & Pingrey designed an addition to the northern wing; it extends an additional 139 feet along West Huron Street. With only modest variations the addition followed the facade style and floor plan of the original structure.

MANUFACTURING PROCESS AND BUILDING CONDITION

The manufacturing process in the Smith plant flowed from top to bottom. Leather cutting occupied the sixth floor, with stitching on the fifth, lasting and buttoning on the fourth, trimming and burnishing on the third, treeing and packing on the second, office and shipping on the first; the sole leather department occupied the basement. Shoe production in the building ceased during the 1960s and the building today has no significant remains of the manufacturing process.

The ouilding retains, in good condition, its original historic character and integrity; bricks have fallen off four piers on the West Huron Street facade. The only significant intrusive alterations appear on the first floor where the windows openings have been filled with brick. An anticipated rehabilitaion will replace the brick with first floor windows harmonizing with the character of the original design.

Tnis nomination contains one contributing building and no non-contributing resources.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	XX architecture	___ education	___ military	___ social humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
XX 1900–	___ communications	XX industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1911-12, 1919 **Builder/Architect** Horatio R. Wilson (1858-1917)

Statement of Significance (in one paragraph)

SUMMARY STATEMENT

Chicago's J.P. Smith Shoe Company Plant, designed in 1911-1912 by Horatio R. Wilson (1858-1917), possesses historical and architectural significance coinciding with National Register Criteria B and C. In relation to Wilson, a talented and well-known Chicago architect, and in relation to Smith, Chicago's second largest shoe manufacturer during the early twentieth century, the building meets Criterion B: "associated with the lives of persons significant in our past."

More importantly, the J.P. Smith Shoe Company Plant stood in the forefront of a major transition in industrial architecture and design. The building carries Criterion C significance in that it evidences "the distinctive characteristics of a type, period, [and] method of construction." It was among the first group of American industrial buildings to adopt metal sash windows. Developed as part of the broader early-twentieth century campaigns for industrial efficiency and workers' health, these windows provided more light to factory interiors. In connection with modern structural framing techniques the windows also transformed the architectural style and exterior form of the factory.

"WALKING IS A PLEASURE;" J.P. SMITH SHOE COMPANY

Jacob P. Smith, founder and president of J.P. Smith Shoe Company, was born in 1851 in Missouri. In 1888 Smith's father moved the family's large wholesale shoe business to Chicago. In 1892 Jacob Smith withdrew from the family business and established a shoe manufacturing company. As the business expanded Smith took his five sons into the firm. The Smith Shoe Company initially manufactured men's fine welts. As the business expanded it also produced women's shoes, football and golf shoes, and dress sandals. Smith sold the shoes
o retail outlets under the trade names "Smith Smart Shoes," "British Walkers," "Smith Synchroflex," and the "Chicagoan Shoe." Smith achieved its greatest success with the "Dr. A. Reed Cushion Shoe." Its advertisements asserted: "Walking Is A Pleasure;" "The Ease of a Slipper the Comfort of a Shoe;" "The Harvard [model] combines style and comfort with the utmost in shoe craftsmanship . . . a source of constant pleasure;" "It's just like 'walking on air' when your feet feel the soft, easy, springy effect of the lamb's wool cushion sole."[1]

In the early twentieth century the American shoe industry was concentrated primarily in New England. Nevertheless, the local supply of leather from Chicago's stockyards and the presence of a broad regional distribution network made Chicago a viable shoe manufacturing center. In 1914, just after Smith constructed its new factory, Chicago manufactured over 10-million dollars worth of shoes. This compares to over 35-million dollars worth for Brockton, Massachusetts, the leading American shoe manufacturing center, and 10-million for Lynn, Massachusetts. In Chicago, the Smith Company, with a

daily manufacturing capacity of 4,000 pairs, stood in second place behind Florsheim with its direct-sale outlets and its capacity of 7,500 pairs per day.

NATURAL LIGHT, MODERN FACTORIES, AND METAL SASHES

The significance of Horatio R. Wilson's J.P. Smith design emerges most clearly when considered in relation to the traditional forms of nineteenth-century industrial design -- forms eclipsed by new stylistic elements and approaches embodied in the Smith Plant. For much of the nineteenth century American architects and builders designed multi-story factories which relied upon mill construction and load bearing walls for structural support. The structural function of factory walls limited the size of the window openings. Solid brick and masonry walls, punctured with segmentally arched windows, dominated the factory form. In the early twentieth century the general adoption of steel frame and reinforced concrete structural systems promoted the eclipse of the load bearing exterior wall by the non-load bearing curtain wall. Curtain walls transformed the style and formal character of industrial architecture; increasingly large expanses of glass took the position of large expanses of brick and masonry found in earlier factories. On the facade the horizontal and vertical lines of the reticulated structural system took the place of the arched openings of older load bearing exterior walls.

Steel and concrete framing also facilitated the greater width of structural bays in early-twentieth-century factories. Initially several wood sash double-hung windows filled these larger bays. In terms of operation, stability, and light the use of traditional windows in modern factories proved unsatisfactory. The introduction of metal sash windows solved the complaints surrounding standard windows; the windows also dramatically changed the mullion configuration, fenestration, and overall composition of modern factory facades. Although Horatio R. Wilson combined heavy timber mill construction with a steel framed curtain wall system, the J.P. Smith Plant provided an early example of the emerging forms and style of modern industrial architecture.

The large expanses of metal sash windows in the J.P. Smith factory impart much of the building's historically distinctive quality. The windows were seen by contemporary architects and builders as promoting industrial efficiency and worker health. The campaigns for industrial efficiency at the turn of the century, led by "efficiency experts" such as Frederick W. Taylor, prompted architects and builders to consider industrial design as a fresh challenge. Discussing the need for natural lighting in industrial buildings, O.M. Becket declared in 1916, "The modern factory plant is not merely a shelter for workers, tools, and materials; it is itself a tool. Not infrequently it is a greater factor in production efficiency than the machines or tools which it houses." Becket also insisted that "Next to the selection of the site . . . perhaps the most important single element in the design of industrial buildings is the provision for good lighting. The almost universal past indifference to the value of good and sufficient light, both directly in larger output and better product and indirectly in better health and increased morale of the workers, only emphasizes the important duty of architects charged with industrial designing in this respect."[2]

Albert Kahn occupied a prominent position among American architects rethinking industrial design along the lines of industrial efficiency. His Detroit automobile factories established both technical and aesthetic precedents for American factory design. In Henry Ford's Highland Park Plant (1909-1910) Kahn made one of the earliest American uses of metal sash windows; he imported the sashes from England. Windows dominated the 840 foot long facade. Applauding the abundant provision of natural light Henry Ford declared: "You know, when you have lots of light, you can put the machines closer together," saving space and lost time between operations.[3] Kahn's reticulated facade and grids of metal sash provided something of a new design paradigm; in 1919, reviewing "Modern Industrial Plants," Chicago architect George C. Nimmons alluded to the prevalence of new industrial windows: "An outstanding feature nowadays in industrial buildings is metal sash in large quantities."[4]

In 1915, tracing developments in factory design for Architecture, Jerauld Dahler outlined the significance of metal sash windows, like those in the Smith factory; he wrote, "There is no type of building in which windows play such an important part as in factories -- both in matters of practical usage, and in regards to design. . . . Steel frames not only meet the new demands but also add numerous advantages not possessed by wooden ones. . . . They are strong, sightly, durable, and fire resisting, . . . and form uninterrupted surfaces of glass area . . . The space between supporting piers, no matter if twenty feet in width, can be spanned as easily and as securely by their light and graceful steelwebs, as was possible formerly with wood sash for only about four feet. . . . The slender supporting columns and broad glass surfaces of a factory building are limitations that must be unconditionally accepted by its designer."[5]

Although 4.5 feet narrower than the 20-foot bays at the Kahn's Highland Park Plant, Wilson's J.P. Smith Plant, with its 14.0-foot wide areas of glass between 1.5-foot wide brick piers, represents just such an "unconditional" acceptance of new construction to which Dahler pointed. The relative novelty of the American use of metal sash windows that gave the modern industrial facade their broad expanses of glass was suggested in the American Architect in 1911; it reported, "The widespread interest in and study of industrial and economic problems, relating especially to the betterment of working conditions for labor, has brought about, within two years, a development in factory building of vast importance to architects. During this time the steel window has largely supplanted the wooden framed one for use in the better types of industrial construction."[6]

The Detroit Steel Products Company, with its patented "Fenestra" window, was one of the first American companies to market the metal sash. Advertisements articulated the essentials of their appeal: "Keep your workers in semi-darkness, straining under artificial light, breathing vitiated air -- and they'll shrivel and starve for want of sunshine and oxygen. Efficiency ebbs. There's a let-down in production. Turn on the sun -- let in the air, and your men will be up to mark -- keyed to full capacity -- from whistle to whistle. You will have higher average attendance. Detroit-Fenestra Solid Steel Windows give your workers floods of sun and breeze through fireproof walls of daylight. It's the modern construction -- for factories that will keep the Twentieth Century Pace."[7]

Wilson's J.P. Smith Shoe Company design represents one of the first and most distinctive Chicago industrial plants to present an expansive metal sash window wall -- to "keep the Twentieth Century Pace." The facade, stretching 283 feet along Sangamon Street, is characterized more than anything else by the narrowness of the piers and the great areas of glass. Glass covers approximately 65% of the facade. Each of the major bays carries a metalweb holding in place 48 panes of glass. On the interior the 21.5 inch high curtain walls, rising from the floor, supports the windows which extend 8.25 feet to the ceiling. If the windows had been extended from floor to ceiling little additional light would have been added to the interior workbenches. Far in advance of the natural lighting of contemporary Chicago factories, the Smith plant, with its narrow 50-foot width, impressively provided a window-to-floor ratio of 30%.

Even leading Chicago industrial architects, like George C. Nimmons lagged behind Wilson's J.P. Smith design, with its metal sashes. Nimmons's massive Sear, Roebuck & Company plant (1906) on South Homan Avenue included a lengthy reticulated facade; yet each major bay was divided by three separate double hung windows. Nimmons's Reid, Murdock & Company Plant (1913) built on the Chicago River at Clark Street, repeated the window treatment found in the Sears Plant. John Ahlschlager & Son's design for the Excelcior Motor Manufacturing Company (1914), built three years after the J.P. Smith Plant, included a 573-foot facade at 1800-1842 N. Lawndale which closely approached the metal window/reticulated facade form of Kahn's Highland Park Plant.

In 1919 Chicago architect Alfred S. Alschuler designed a new factory at 3927-51 West Belmont for the Florsheim Shoe Company, a competitor of J.P. Smith's. The four story facade echoed the composition of the Smith plant -- a reticulated box with large metal sash windows. White terra cotta around the entrance and the cornice, and at the top of the projecting piers gave the building a hint of Gothic style. In 1924 Alschuler designed a second, similarly styled, building for the plant. Alschuler's Florsheim buildings are representative of many industrial designs of the late 1910s and 1920s. They suggest the extent to which major Chicago industrial architects came to adopt the style and forms adopted earlier for the J.P. Smith Plant. Many of Alschuler's other Chicago factories followed the same basic design: for example, the Cuneo Press Plant (1921) at Grove and Cermak, the Guhlransen-Dickinson Plant (1919), 3200-3222 W. Chicago, and the L. Fish Warehouse (1923), 2225-35 W. Pershing. Alschuler designed the Fish building for a lot on the edge of the Central Manufacturing District. Between 1916 and 1922 S. Scott Jay designed numerous warehouses in the Central Manufacturing District: Montgomery Ward (1917), 1925-59 W. Pershing, Goodyear Tire (1920), 1903-31 W. Pershing, and Westinghouse Electric (1922), 2201-21 W. Pershing. The warehouses generally incorporated smaller areas of metal sash windows into their extensive reticulated facades. These and other similar Chicago buildings define the industrial design tradition to which Wilson's Smith Plant design had made an early and distinguished contribution.

MODERN FACTORY STYLE: J.P. SMITH AND "DESIGN WITHOUT ORNAMENT"

To appreciate the architectural significance of the J.P. Smith Plant's design it is important to look beyond the practical considerations influencing the introduction of metal sash windows -- to consider the place of the windows and the brickwork in a general rethinking of industrial style. Many architects anxious to accommodate the industrialists' drive for efficiency and hoping to gain industrial commissions looked to the windows as a central element in an emerging modern style. In 1915 Albert Kahn wrote "Large areas of glass are necessary for proper work inside. To make a virtue of this requirement is the problem."[8] Striking a stance of professional affinity with their industrial clients architects also cast aside commitments to established "meritricious" systems of ornament. Industrialists sought a style expressive of modern efficiency but many also hoped to affirm certain commitments to architectural beauty.

In 1916 writing about industrial design George Nimmons declared: "Beauty in buildings, of course, is not attained by plastering on expensive ornamentation, and the architect knows how to secure it without resorting to the addition of unnecessary and expensive materials." Many theorists believed that designs would grow out of the "essentials" of the problem. The composition of areas of glass and brickwork in patterns free from historical ornament received careful attention from modern industrial architects. Nimmons declared, "There are some architects who are very clever in the use of brickwork whereby most attractive designs and patterns are secured by placing bricks in and out of the common plane of the building. These masses of brickwork make projections and depressions which with their shadows produce ornaments, or they may emphasize or express in a most interesting manner the construction of the building or its use."[9] As evidenced by the main facade of the Smith Plant, Horatio R. Wilson was one of the architect who made "very clever" use of the necessary brickwork.

In a 1911 article entitled "Studies of Design Without Ornament," Chicago architect Peter B. Wight lauded Wilson's 1903 design for the Harder's [Becklenburg] Storage Warehouse located at 4714 S. Cottage Grove Avenue. In the warehouse the simple recessing of brick courses formed a pattern of rustication on the first floor and simple vertical lines in the upper floors. The brickwork gave the building, according to Wight, a simple, unified, and beautiful character appropriate to modern times.[10]

Wilson extended the approach to the Harder's Warehouse in his design for the Smith Plant. Sills, lintels, piers, stringcourses and cornices, are embellished with very simple patterns of projecting and recessed brickwork. In a manner familiar in the industrial work of Albert Kahn, Wilson articulated the ends of the primary facade with terminal units. In the terminal units the windows of a single bay are narrowed and the piers are expanded, giving the bay a vertical line culminating in the flagstaffs at the top of the building. The terminal units demonstrate a continuation of traditional methods of architectural composition even in the absence of historical ornament. If the cause of beauty could not provide a sufficient basis for the design, the composition could be justified on the grounds of "functional" expression -- the terminal units signaled a change in building plan; they framed and expressed the wings extending beyond the rear wall.

In the design of the rear facade Wilson omitted the terminal units, the corbelled cornice, the finished brick, and the projecting masonry courses; nevertheless, the basic pattern of the spandrels and piers and the use of the same windows established a similarity between the front and rear facades revealing a certain commitment to basing the design upon the "essentials" of the factory. This lack of distinction between front and back came to increasingly characterize modern architecture in the twentieth century.

The quality and distinctiveness of the brickwork in Wilson's Smith Plant related it to a small group of buildings including Richard E. Schmidt's Schoenhofen Brewery (1903, listed on the National Register); these buildings, many of them designed by Prairie School architects, were distinguished by the effort to create an industrial style which was both beautiful and suggestive of the architects' interest in giving new form to modern life and industry.

HORATIO R. WILSON (1858-1917)

At several points during his career Horatio R. Wilson had designed buildings which, as in the case of the J.P. Smith Plant, stood among the early local precedents for a style or form which later gained broad popularity. In 1909, for example, Wilson designed the apartment house at 5324-30 Hyde Park Boulevard. Projecting tiers of sun parlors dominated the front facade. Faced with continuous windows on three sides the sun parlor met the concerns for adequate light and ventilation raised by critics of contemporary apartment houses. Shared concerns and ideals linked the apartment house sun parlor with the metal sash windows Wilson utilized in the Smith Plant. Wilson's apartment design was one of the earliest examples of the sun-parlor apartment house which proliferated on Chicago streets in the 1910s and 1920s. The apartment house at 5100 Hyde Park Boulevard, also designed by Wilson in 1909, received private exterior porches and bay windows in the place of sun parlors. The Tudor-style, half-timbered building with its gables and porches is characteristic of many of Wilson's residential designs. More importantly, the client for the building was Jacob P. Smith; two years Smith commissioned Wilson to design his factory. When Smith died in 1918 he occupied one of the apartments at 5100 Hyde Park boulevard.

Wilson, born in 1858 in Livonia, New York, moved to Chicago in the late 1870s. By 1906 the Construction News reported that he was "one of the best known and most popular architects in Chicago . . . probably [having] designed as many if not more buildings than any architect in the city." The J.P. Smith Shoe Company is Wilson's finest Chicago industrial design. Wilson's design for the "Raymond" Apartments at Lake Shore Drive and Walton Place, was considered the first luxury apartment houses built on Lake Shore Drive and helped establish a model for the Gold Coast apartment house, many of which were designed by a former partner of Wilson's, Benjamin H. Marshall.[11]

The importance of the Smith design was not lost upon the shoe industry, which depended upon workers' eyesight for quality and precision. The trade journal Hide and Leather

reported in April, 1912, that the building would be "a large modern and model factory. . . . Special attention will be given to lighting and ventilation. Extra large windows, and light on four sides will be appreciated by the busy workers." The Smith Plant stood out as a "model" of the well-lit shoe-factory plan that trade journals had been proposing for years.[12]

NOTES:

1. See ads: Chicago Tribune, 14 March, 9 April 1914; 5 April 1923.

2. O.M. Becker, "Natural Lighting of Manufacturing Buildings," Brickbuilder, 25(September 1916): 239-242.

3. Quoted in: Grant Hildebrand, Designing for Industry. The Architecture of Albert Kahn, Cambridge, 1974, p. 52.

4. George C. Nimmons, "Modern Industrial Plants," Architectural Record, 45(February 1919): 148.

5. Jerauld Dahler, "The Penestration of Factory Buildings," Architecture, 32(October 1915): 254.

6. "Daylight Illumination For Manufacturing Buildings," American Architect, 99(14 June 1911): 238-239.

7. See advertisement: Ibid., 101(10 April 1912): 15.

8. Quoted in: George C. Nimmons, "Does It Pay To Improve Manufacturing and Industrial Buildings Architecturally," Brickbuilder, 25(September 1916): 218.

9. Ibid., p. 219.

10. Peter B. Wight, "Studies of Design Without Ornament," Architectural Record, 29(February 1911): 167-171.

11. "Horatio R. Wilson, Architect, Chicago," Construction News, (12 May 1906): 361.

12. "New Factory In Chicago. J.P. Smith Shoe Co. to Erect a Model Plant with 4,000 Pairs Capacity," Hide and Leather, 53(27 April 1912): 11; see also "Factory Lighting Legislation," Shoe Factory, 6(28 November 1912): 7.

9. Major Bibliographical References

See Notes, Section 8, Page 8

10. Geographical Data

Acreage of nominated property 1.46 acres

Quadrangle name Chicago Loop, Ill. Quadrangle scale 1:24000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	446050	4638090	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification Building stands at s.e. corner West Huron St. and North Sangamon Ave. covers lots: Ridgely's Add. to Chicago, a sub. of Blks 5,9,10,11,12,14,15,16 of Assessor's Div. in the NE corner of the NE ¼ of Sec. 8-39-14. blk 11 lots 1-19. Phillips & Fay's Add. to Chicago containing 5 acrs. in the NE ¼ of Sec 8-39-14, lots 31-33.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Daniel M. Bluestone

organization | date July, 1985

street & number Apartment 10-K 560 Riverside Drive | telephone 212-280-1754

city or town New York | state New York

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state X local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title Acting Director date 9-25-85

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: date

Chief of Registration

GPO 911-399

United States Department of the Interior

NATIONAL PARK SERVICE
P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

NOV 22 1985

The Director of the National Park Service is plaased to inform you that the following properties have been entered in the National Register of Historic Places beginning November 10, 1985 and ending November 16, 1985. For further information call (202) 343-9552.

STATE,County,Vicinity,Property,Address,(Date Listed)

CALIFORNIA, El Dorado County, Placerville, Hattie (Gold Bug), Priest & Silver Pine Mines and Stampmill, 2501 Badford Ave. (11/15/85)

CONNECTICUT, New Haven County, Guilford, Eliot, Jared, House, 88 Old Chaffinch Island Rd. (11/14/85)

ILLINOIS, Adams County, Quincy, Quincy East End Historic District, Roughly bounded by Hampshire, 24th, State, and 12th Sts. (11/14/85)
ILLINOIS, Clay County, Xenia, Paine House, Rt. 1, Box 19 A (11/14/85)
ILLINOIS, Cook County, Chicago, Gage Group—Ascher, Keith, & Gage Buildings, 18—30 S. Michigan Ave. (11/14/85)
ILLINOIS, Cook County, Chicago, Smith, J. P., Shoe Company Plant, 671—699 N. Sangamon Ave., and 901—921 W. Huron St. (11/14/85)
ILLINOIS, Jackson County, Carbondale, Reef House, 411 S. Poplar St. (11/14/85)
ILLINOIS, McLean County, Bloomington, Cox, George H., House, 701 E. Grove St. (11/14/85)
ILLINOIS, Ogle County, Mt. Morris, Hitt, Samuel M., House, 7782 IL 64 W. (11/14/85)
ILLINOIS, Tazewell County, Pekin, Tazewell County Courthouse, Court St. between Capitol & Fourth Sts. (11/14/85)

IOWA, Scott County, Davenport, Chicago, Milwaukee, St. Paul and Pacific Freight House (Davenport MRA), 102 S. Ripley St. (11/14/85)

KENTUCKY, Bracken County, Snag Creek Site (15BK2) (11/14/85)
KENTUCKY, Bracken County, Turtle Creek Site (15BK13) (11/14/85)
KENTUCKY, Carlisle County, Marshall Site (15-CE-27) (11/14/85)
KENTUCKY, Carlisle County, Turk Site (15 CE 8) (11/14/85)
KENTUCKY, Clark County, Indian Port Earthworks (15CK7) (11/14/85)
KENTUCKY, Kenton County, Covington, Emery Row, 810—828 Scott Blvd. (11/14/85)
KENTUCKY, Logan County, Page Site (15L01) (11/14/85)

MARYLAND, Baltimore (Independent City), Baltimore, Young Men's & Young Womens's Hebrew Association Building, 305—311 W. Monument St. (11/14/85)

NORTH DAKOTA, Ramsey County, Devils Lake, Bangs—Wineman Block, 402—408 Fourth St. (11/14/85)

NORTH DAKOTA, Richland County, Mooreton vicinity, Bagg Bonanza Farm District, Off ND 13 on Section Rd. (11/14/85)
NORTH DAKOTA, Traill County, Mayville, Delchar Theater, 20 W. Main St. (11/14/85)
NORTH DAKOTA, Traill County, Mayville, Goose River Bank, 45 Main St. E. (11/14/85)
NORTH DAKOTA, Traill County, Mayville, Lura Building, 29 W. Main St. (11/14/85)